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The worth of Abt appears most eminent in Music, since it requires no material, no subject-matter, whose expect must be deducted: it is wholly form and power, and it raises and ennobles whatever it expresses."—Goshe.

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Vol. 45-No. 23.

SATURDAY, JUNE 8, 1867.

Pages | 4d. Unstampe

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), JUNE STH, "DON CARLOS."

MONDAY, JUNE 10TH, "LA SONNAMBULA." TUESDAY, JUNE 11TH, "FAUST E MARGHERITA." THURSDAY, JUNE 13TH, "LA FAVORITA." FRIDAY, JUNE 14TH, "DON CARLOS." SATURDAY, JUNE 15TH, "DON GIOVANNI."

HER MAJESTY'S THEATRE.

First Appearance in this Country of Mdlle. Christine Nilsson. THIS EVENING (SATURDAY), JUNE STH, will be performed Verdi's Opera,

"LA TRAVIATA."

Alfredo, Signor Mongini; Germont Giorgio, Mr. Santley; Gastone, Signor Agretti; Il Barone Duphol, Signor Bossi; Marchese d'Obigny, Signor Casaboni; Medico, Signor Foli; Giuseppe, Mr. Lyali; Flora Bervoix, Mdlie. Corsi; Annina, Mdlie. Banneisier; and Violetta Valery, Mdlie. Christine Nilsson (her first appearance

CONDUCTOR - - - - Signor ARDITI.

"Norma."-Extra Night.

MONDAY NEXT, June 10th (Extra Night), Bellini's Tragic Opers, "NORMA." Pollio, Signor Tasca; Oroveso, Herr Rokisansky; Flavio, Signor Agretti; Adsless, Mills, Sinice; Citolida, Mills, Baumeister; and Norma, by Mills. Titiens. Conductor, Signor Arditi. To conclude with the New Ballet Divertissement, entitled "LES NYMPHES." Milles. Lanza and Gosslin, and M. Lauri, supported by the

"La Traviata." TUESDAY NEXT, June 11th, Verdi's Opers, "LA TRAVIATA." Violetta Valery, Mille. Christipe Nilsson (her second appearance).

" Fidelio."

THURSDAY NEXT, June 13th (Subscription Night), "FIDELIO." Lees (Fidelio), by Mille, Titlens,

MDLLE. TITIENS,—MDLLE. TITIENS will appear romantic Opera, "OBERON;" and on Thursday next, the 13th. inst., as Rezia, in Weber's grand (Fidelio), in Beethoven Opera, "FIDELIO."

DLLE. CHRISTINE NILSSON.-MDLLE. CHRIS-TIME NILSSON will make her FIRST APPEARANCE in THIS COUNTRY as VIOLETTA, in Verdits Opera, "LA TRAVIATA," THIS EVEN-BIG (Saturday), June the 8th.—HER MAJESTYS THEATRE.

"TA FORZA DEL DESTINO."— Verdi's successful Opera "LA FORZA DEL DESTINO," will shortly be performed for the drst time in England.—HER MAJESTY'S THEATRE.

MORNING PERFORMANCE. - "LES HUGUE-MURNING PERFORMANUE. — "LES HUGUESEASON will take place on MONDAY, June 17, on which occasion will be performed
Meyerbeer's Grand Opera, "LES HUGUENOTS," Mongini, Gassier, Santley,
Rolitansky, Foli, Bossi, Trabelli-Bettini, Sinico, Titlens. Conductor, Signor
Arditi. Incidental Ballet. The Opera will commence at two o'diock. Pit tickets,
5s.; Pit Stalls. 18s.; Reserved Box Seats, 10s. ed.; Gallery Stalls, 5s.; Private
Boxes from half-a-guines upwards. Box Office of the Theatre open daily. Tickets
also at all Libraries and Musicsellers.—HER MAJESTY'S THEATRE.

CRYSTAL PALACE.—The GRAND FESTIVAL
BENEFIT CONCERT, in aid of the RESTORATION FUND, under the most
distinguished patronage, on WEDNESDAY, June 26th.
Guinea Stalls, Half-guinea Tickets, and 5s, admissions at the Festival Ticket
Office at the Palace and at Exeter Hall. Cheques or Post Office orders payable to
George Grove.
Notice.—From the large issue of C and G and CC and GG stalls, made on the
opening of the Festival books on the 5th inst., early application is requisite to secure
stalls in these eligible blocks.

MISS KATHLEEN RYAN will play, at Victoria Hall,
Bayswater, on Thursday evening, June 13th, a popular Fantasis, and Grand
Outer for Two Pianofortes with Mr. A. B. Burkkerovs.

ISS KATHLEEN RYAN will play, at Westbourne
Hall, Westbourne Grove, Bayawater, on the 17th instant, a Duet for Planete and Harp with Mr. TRUER.

WHIT-MONDAY.—LONDON BALLAD CONCERTS, St. James's Hall.

ONCERTS, St. James's Hall.

Director, Mr. JOHN BOOSEY.—The LAST CONCERT of the SEASON, Monday June 10th. Vocalists—Miss Louiss Pyne and Madame Sherrington, Mdile. Liebhart, Miss Edith Wynne, the Misses Wells, and Madame Station-Dolby; Mr. Cummings, Mr. Montem Smith, Mr. Winn, Mr. Chaplin Henry, and Mr. Weiss. Violoncello, Signor Bottesini; Pianoforte, Madame Arabella Goddard. Conductor, Mr. J. L. Hatton. The programme will include the following favourite songs:—"Robin Adair," "Why are you wandering here I pray," "Home sweet home," "Should he upbraid," "The Bay of Biscay," "Oh, no, we never mention her." "The Last Rose of Summer, "Maggie's Secret," "Slow, blow, thou winter wind," "What shall I do to show how much I love her," "I cannot sing the old songs," "Caller Horrin," "I am called the Jovial Miller," "Kathleen Mavourneen," "Barbara Allen," ste. Salla, &c., Family Tickets, to admit Four, 21s.; Balcouy, 3s.; Tickets, 2s. and 1s.; to be had of Mr. Austin, 2s, Piccadilly; Chappell & Co., 50, New Bond Street; G. Dolby & Co., 20, Rogent Street; Keith, Prowse, and Co., Cheapside; and Boxery & Co., No. 2s, Holles Street.

WHIT-MONDAY.—Miss LOUISA PYNE, at the Ballad Concert, St. James's Hall, on Monday naxt

HIT-MONDAY.—MADAME SHERRINGTON, at the Ballad Concert, St. James's Hall, on Monday next.

WHIT-MONDAY.—M188 EDITH WYNNE, at the Ballad Concert, St. James's Hall, on Monday next.

WHIT-MONDAY.—MDLLE. LIEBHART, at the Ballad Concert, St. James's Hall, on Monday next.

WHIT-MONDAY.—MADAME SAINTON-DOLBY, at

WHIT-MONDAY.—Mr. CUMMINGS and Mr. WEISS, at the Ballad Concert. St. James's Hall, on Monday next.

WHIT-MONDAY.—Signor BOTTESINI, at the Ballad
Concert, St. James's Hall, on Monday next.

WHIT-MONDAY. MADAME ARABELLA GOD-DARD, at the Ballad Concert, St. James's Hall, on Monday next.

UNDER THE IMMEDIATE PATRONAGE OF H.B.H. THE PRINCE OF WALES, and H.B.H. THE PRINCESS OF WALES.
H.B.H. THE DOCUMES OF CAMBRIDGE.
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HIS SHEEKE HIGHNESS THE PRINCE DE TECK

H.R.H. THE PRINCESS MARY ADELAIDE DE TECK.

MR. BENEDICT'S THIRTY-SECOND ANNUAL GRAND MORNING CONCERT, at the Sr. James's Hall, on Mordar, June 24. All the arrangements will be complete, and the full Programme will be published, on Monday next, June 10th. Immediate application is solicited, at the principal Musicsellers' and Libraries, and at Mr. Benedict's, 2, Manchester Square, W.

UNDER THE IMMEDIATE PATRONAGE OF H.R.H. THE PRINCE OF WALES & H.R.H. THE PRINCESS OF WALES. MR. W. G. CUSINS' ANNUAL GRAND OROHES-M. W. G. CUSINS' ANNUAL GRAND ORCHESo'clock, at the Hanovan Squ'ane Rooms. Miss Louise Pyne, Madame Sinico, Madame
Trebelli-Bettini, Miss Ida Gillies, Mille. Bramer, and Malle. Roubaud de Cournand; Mr. Tom Hohler, Mr. Whiffin, Mr. Wilford Morgan, M. Jules Lefort, and
Mr. Santley; the Orpheus Glee Union. Pianoforte-Mr. W. G. Cusins and his
Pupil, Miss Marian Buels. Violin-Herr Ludwig Straus. The Orchestra will be
complete in every Department-Leader, Mr. J. T. Carrodus. Conductors-Mr.
Benedict and Mr. W. G. Cusins. Stalls, 10s. 6d.; Tickets, 7a. Tickets may be had
of Lamborn Cock, Addison, & Co., 42 and 43, New Bond Street; the principal Musicsellers; and of Mr. W. G. Ousins, 33, Notlingham Place, Nork Gaio, Beguaris
Park, W.

LONDON ACADEMY OF MUSIC, ST. GEORGE'S HALL AND ST. JAMES'S HALL.

PRINCIPAL-PROFESSOR WYLDE, Mus. Doc.

THE NEXT HALF-TERM COMMENCES WED-STUDENTS IS MONDAY, JUNE 12. The day fixed for the RECEPTION OF NEW STUDENTS IS MONDAY, JUNE 10, between 11 and 5 o'clock. The Fee for the Half-term is £3 3s., for the Term, £5 5s.

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Under the Immediate Patronage of PRINCESS MARY ADELAIDE, PRINCESS OF TECK,

THE PRINCE OF TECK.

DLLE. SEDLATZEK'S MATINEE MUSICALE,
Thursday, June 13th, 1867, to commence at Three o'clock. Vocalists—Miss
Louisa Pyne, Miss Palmer, Miss Eyles, Mdlle. Sedlatzek, Mdlle. Drasdil, and
Madame Rudersdorff; Herr Reichardt and Mr. George Perren; Mr. J. G. Patey; the
Vocal Quartet Union. Planoforte—Mdlle. Madeline Schiller and Mdlle. Sedlatzek.
Harp—Mr. J. Balsir Chatterton (Harpist to Her Majesty the Queen). Violoncello—
M. Paque. Clarionet—Mr. Lazarus. Conductors—Mr. Emile Berger and Mr. Lewis
(R.A.M.). Reserved Seats, Half-a-Ginnes; Unreserved Seats, 7s. 6d. Tickets to be
had of Mdlle. Sedlatzek, 34, Manchester Street, Manchester Square.

Under the Patronage of LORD FOLEY, LADY FOLEY, THE RIGHT HON. LORD LINDSAY, LADY LINDSAY, SAVILLE ECKERSLEY, Esq., M.P.

MDILE. ANNA KUPER has the honour to announce that her First Grand Evening Concert will take place on Monday, June 17th, 1867, at the Bernover Rooms, at Eight, with the assistance of the following eminent Artists:—Mdillo. Ida Gilliess, sidile. Goldhammer, Miss Lucy Franklein, Mr. Alfred Hemming, Mr. Standing, and Signor Bellint. Piano, Mdile. Anna Kuper; Violin, Mr. John Peck; and Violoncello, Herr Schuberth. Conductor, Herr Lehmeyer. Tickets, 10s. 6d.; at Mesars. Cramer & Co.'s, Regent Street.

No. 1, STRATTON STREET, PICCADILLY. (By the kind Permission of Miss BURDETT COUTTS).

MR. CHARLES FOWLER'S PIANOFORTE RECITAL, the Last Week in June, under the most Distinguished Patronage. Mille. Sinice (by permission of J. Mapleson, Esq.) will sing the vocal part of the noveity in composition—a Sonata Due for the Piano and a Soprano Volce, by Mr. Fowler. Further particulars shortly. Tickets, One Guinea and Half-a-Guinea; at Mitchell's Royal Library, 33, Old Bond Street.

CHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street.—President, Mr. BENEDICT. Director, Herr, SCHUBERTH.—The FOURTH and LAST CONCERT this Season will take place on Thursday, June 13th, The following Members will appear:—Vocalists—Madame Suchet Champlon, Miss Barry Eldon, Miss Adelaide Bliss, Miss Emily Marter, Mr. Tom Holdway, Mr. Leonard Walker. Instrumentalists: Pianoforte—Mademoiselle Rosetta Alexandre (Pianist to the King of Prussia), Miss Ellen Bins, Miss Adelaide Klinkel, Miss Eveline Scott (Pupil of W. MacCarren), her first appearance, Mr. Horton C. Allison. Vivini—Mons. Vivine, violoncello—Herr Gowa (his first appearance in London), Conductors—Herr Schuberth and M. Emile Berger.

WEDNESDAY MORNING, June 12.—Mr. KUHE
will give his GRAND ANNUAL MORNING CONCERT on Wednesday,
June 12, at Sr. Jakes's Hall. Mesdames Titlens, Sinico, Liebhart, and Ilma de
Murska, Trebelli, and Madame Sainton-Dolby; MM. Gardoni, Tom Hohler,
Reichardt, and Mongini; Gassier, Foli, and Herr Rokitsansky; Signor Pandolfini
and Mr. Santley. Violin, Herr Leopold Auer; violoncello, Signor Pistit; harmonium, Herr L. Engel; harp, Mr. Aptommas; pianoforte, Mr. Kuhe; conductors—MM. Arditi, Bevignani, W. Ganz, and Mr. Benedict. Stalls, half
a guinea; Balcony, 5s.; area, 3s.; gallery, 2s., to be had of all the principal
Musicsellers and Libraries; Mr. Austin's ticket office, St. James's Hall; and Mr.
Kuhe, 15, Somerset Street, Portman Square, W.

MR. WALTER MACFARREN'S THIRD MATINEE,
Hanover Square Rooms, Saturday next, at Three. Artists—M. Sainton,
Signor Piatti, and Mr. Walter Macfarren. Programme:—Trio in G (first time of
performance in London)—Schumann; Trio in D minor.—Kate Thompson; Sonata in
A, Piano and Violoneello—Beethoven; Romances (first time), Violin and Piano and
Solos Piano—Walter Macfarren. Tickets, 7s.; at the Rooms, and 3, Osnaburgh
Terrace, N.W.

MONSIEUR PAQUE begs to announce that his Belgrave Square, by the kind permission of the Most Noble the Marchioness of Downshire. Tickets to be obtained at M. Paque's residence, 120, Great Portland Street, W.

THE FIRST of HERR LOUIS ENGEL'S ANNUAL MATINEES MUSICALES will take place on Thursday, June 20th, in Earl's Terrace, Kensington (by kind permission). Further details shortly. Tickets, One Guinea each, at Messrs, Chappell & Co.'s, 50, New Bond Street; and at Herr Engel's, 62, Mount Street, Grosvenor Square.

POSTPONEMENT

MDLLE. RITA FAVANTI'S CONCERT, announced to be given at the Bertoven Rooms, is unavoidably postponed, owing to a

MADAME ARABELLA GODDARD'S PERFORMANCE of MENDELSSOHN'S SONGS WITHOUT WORDS. — Madame
ARABELLA GODDARD begs to announce that she will perform a Selection of the Songs
Without Words, by Mendelssohn, at 87. JAMES's HALL, on Thuraday Morning, June
36th. The selection will comprise two or three of the favourite numbers from each
book, and will be divided into three parts, between which Madame Sainton-Dolby
will sing some of Mendelssohn's most favourite lieder. To commence at three o clock.
Salls, 5s.; Balcony, 3s.; Tickets, 2s. and is. To be had of Mr. Austin, St. James's
Hall; of Boosey & Co., Holles Street; and the principal Musiceellers.

ADAME SAINTON-DOLBY'S BALLAD CONCERT, at St. James's Hall, on Wednesday morning, June 19th. Vocalists—Madame Maria at St. James's Hall, on Wednesday morning, June 19th. Vocalists—Madame Maria Vida, Miss Louiss Pyne, Madame Sherrington, Miss Edith Wynne, Mülle, Liebhart, Madame Emmeline Cole, the Misses Wells, Miss Elizabeth Philp, and Madame Sainton-Doby; Mr. Cummings and Mr. Montem Smith, Signor De Fontanier, Mr. Chaplin Henry, and Mr. Winn. Instrumentalists—Violin, M. Sainton; violoncello, Signor Bottesini; planoforte, Madame Arabella Goddard. Conductor, Str. J. L. Hatton. The programme will include a selection of old and new songs and ballads, and a few glees and part-songs. Madame Vilda will sing for the first time in English) "Home, sweet home," and "The Last Rose of Summer; "Madame Shierington will introduce her very successful new song, "Clochette;" Madame Shierington will sing an entirely new song, written for the occasion by Miss Virginia Gabriel, will sing an entirely new song, written for the occasion by Miss Virginia Gabriel, cuttield "Only at Home," and Arthur Sullivan's celebrated song, "Will he come?" Stalls, is, each; Balcony, Sa.; Seata, 2s, and 1s. Tickets to be had of Mesars. George Doby & Co., 230, Regent Street, W.; Mr. Austin, 28, Piccadilly; and Boosey & Co., Holles Street.

MISS ROSE HERSEE'S SECOND MORNING CON-CERT, Wednesday, June 12th, at her residence, s, Westbourne Square, under the patronage of Her Grace the Marchioness of Downshire, the Countess Beauchamp, Lady Trimleston, Lady Alice Hill, the Hon. Mrs. Edmund Phipps, the Hon. Mrs. Locke King, the Hon. Miss Barewell, Mrs. Loc Schuster, Miss Otway. Artists—Mesdames Florentini, Julia Elton, Madeline Schiller, Pratten, and Rose Hersee; MM. George Peren, Wilbye Cooper, Jules Lefort, Caravoglia, and Lewis Thomas; MM. Paque, Engel, Sidney Naylor, Lehmeyer, Carter, and Hargitt.

MISS ELEANOR ARMSTRONG begs to announce that her CONCERT will take place at 24, Beligrave Square (by kind per mission of the Marchioness of Downshire), on Saturday Morning, June 22nd, at Three o'clock. Tickets, 10s, 6d, and 15s.; to be had of Messrs. Cramer & Co., Regent Street; and of Miss Eleanor Armstrong, 60, Burlington Road, St. Stephen's Square, W.

A PTOMMAS' HARP RECITALS, THURSDAYS, June

13th, and July 4th, at his residence, 13, Nottingham Place, Regent's Park,
commencing at Three o'clock. He will play Weber's "Concertatick," Beethoren's
"Moonlight Sonata," Mendelssohr's "Songs Without Words," Chopin's "Marche
Funebre," Alvare 'Operatic Fantasias, and his own "Home, sweet home," "Tarentelle,"
"Carnival di Venice," Irish, Welsh, and Scottish Melodies. Tickets 10s. 6d. and 6s.
at the usual places, and of Mr. Aptommas.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE. These unique, fashlonable, and commodious Suite of Rooms may be ENGAGED for Balls, Concerts, Conversaziones, Readings, Meetings, Basaars, etc. Apply to Mr. Fish, at the Rooms.

WANTED by an English Lady, pupil of the first Masters of London, Faria, and Fl rence, a PERMANENT ENGAGEMENT to SING in a CHURCH CHOIR, either in town or country. Address, stating particulars, "S.J.," Edmonds's Library, Brixton Road, S.

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Great advantages offered.

Address (enclosing testimony) the Rev. the Precentor of Bristol Cathedral, Bristol.

ADDRESS

PAGANINI REDIVIVUS, 2, NORTHUMBERLAND COURT,

CHARING CROSS, LONDON.

[AT PRESENT IN TOWN.]

MADAME ALICE MANGOLD will play at the Conday, June 13th.

MADAME FLORENCE LANCIA'S English Opera Company will perform during the ensuing fortnight at the Theatre-Royal,

MADAME D'ESTE FINLAYSON has returned to
Town for the Season. Communications for Opera, Concert, or Oratorio, to
be addressed care of Messrs. Duncan Davison & Co., 244, Regent Street.

M ISS ROBERTINE HENDERSON will sing Benedict's popular song, "ROCK ME TO SLEEP," at Greenwich, June 20th.

MISS M'QUIRE will sing BENEDICT'S "ROCK ME TO SLEEP," at Barnsbury Hall, Wednesday, June 12th.

THE OPERA AT STOCKHOLM.*

It was in the summer of 1866, during the first Universal Scandinavian Exhibition of Art and Science, that we first became acquainted with the Institution whence the celebrated Jenny Lind sprang: the Royal Swedish Operahouse, Stockholm. Remembering that fair vocal phenomenon of the North, who, in the fourth decenium of the present century, succeeded in filling with her fame both the Old and New World, our expectations were rather high, higher, indeed, than could be satisfied by the company and orchestra of the said Institution at the period in

question. The Theatre Royal-situated on the west side of the Gustavus Adolphus Square, opposite the palace of the Crown Prince, and only a few paces from the granite bridge, through the arches of which the Mœlar pours its waters into the Baltic—was erected by which the Mcclar pours its waters into the Baltic—was erected by Gustavus III., who met his death within its walls at the hands of Ankerstrom. Its position is so beautiful that even that of the Theatre Royal, Dresden, is nothing in comparison. The interior of the building, both stage and audience part, must be called small compared to its outward dimensions, though it is high enough to allow of four tiers. In this respect it resembles our own Theatre Royal, though the outer walls of the latter exhibit a still more striking want of proportion to the part of the house devoted to dramatic purposes. The acoustical qualities of the devoted to dramatic purposes. The acoustical qualities of the Stockholm Theatre are, however, excellent, and much more favourable both for music and spoken dialogue than the Berliners can boast either of their two Royal Theatres to be.

At the time of our visit, there were some perceptible gaps in the company of the Royal Swedish Opera. Tout comme chez nous. Attached to the Berlin Operahouse at the present moment is the most numerous, and, on the whole, most admirable company in all Germany, and yet it is deficient in the representatives of many

Germany, and yet it is deficient in the representatives of many kinds of vocalism, such, for instance, as a thoroughly well-trained bravura singer, a real contralto, a lyrical tenor, for figured Italian singing, and a basso profondo.

The Stockholm Opera possesses, or, at least, possessed at the time of our visit, a very admirable bravura singer in the person of Mad. Michaëli, though, it is true, her dramatic powers appeared very inadequate to master parts like Halévy's Jewess, or Valentine in Les Huguenots. At the period in question, a properly qualified dramatic female singer, as well as a contralto, was wanted, but, on the other hand, a certain lady, named Mad. Strandberg, was conspicuous as a truly genial operatic soubstite. Strandberg, was conspicuous as a truly genial operatic soubrette. Next to this charming and talented lady, the first tenor, M. Oscar Arnoldson, struck us as being an artist of decided ability. His voice, which is of considerable compass, is neither of any great calibre, nor very well adapted for parts requiring heroic delivery and dramatic dash, but it invariably possesses the true tenor and dramatic dash, but it invariably possesses the true tenor character, and the capability of expansion to such a degree, that even in parts like Raoul de Nangis the other persons on the stage (concerted piece, chorus, and orchestra) cannot drown it. We might say that M. Arnoldson is a lyrical tenor heroically armed. That he must have studied well and zealously is proved by his performances in Il Barbiere di Siviglia, and in Boiëldieu's importal Dame Blanche. We have searcely ever heard Count. mortal Dame Blanche. We have scarcely ever heard Count Almaviva and George Brown so excellently sung by any singer not Italian, as by M. Arnoldson, our own German tenor Gunz excepted. We are convinced that M. Arnoldson, who understands German, and has learnt several of his best parts with German words, might appear with the most gratifying success at the first operahouses of Germany. We are the more inclined to guarantee such a success, as the artist's vocal efforts, resulting from his excellent training, are invariably most effectively seconded and brought out in relief, by his easy style of acting, which is

always characteristically appropriate and graceful.

Next to M. Arnoldson, the bass-baritone, M. Wilmans must be counted among the coryphæi of the Stockholm Opera, on account of his thorough musical education and his striking histrionic talent. The latter enables him to raise the part of Mephistopheles, in Gounod's Faust, to a theatrical cabinet masterpiece. The deep bass parts are taken by Herr Conrad Behrends, a German by birth, but a perfect master of the Swedish language. We may here remark that this language is much more beautiful than any

other Scandinavian idiom, and for vocal purposes decidedly pre-ferable to German. It is true that Herr Behrends' voice is not of the real basso profondo calibre, but where do we find, now-a-days, a genuine deep bass voice, with a tone-colour as black as murky Tartarus? This kind of voice is, at present, as rare as, nay, much rarer than, a genuine tenor voice à la Rubini, Moriani, Bader, or Tichatscheck, not forgetting Herr Wachtel. Regarded as a baritone, Herr Behrends possesses an admirable, sonorous, rich, and flexible voice; a figure very favourable for his line of business; and a great deal of chic and routine as an actor. Another German, Herr Weiss, is, perhaps, superior to the above two bassos in weight of voice, and possesses very remarkable talent as a bass buffo, but, unfortunately, his intonation is not quite certain and to be relied on, and his voice wants the polish of vocalises and solfeggi. We must not forget two very meritorious members of the company, Mad. Heenhammer, and M. Arlberg, both such good

musicians that they need not hesitate accepting the post of teacher of singing in any Conservatory.

The chorus at the Royal Swedish Operahouse is sufficiently strong for the size of the stage, and contains excellent, clear, and correct sopranos. Its tenors and basses, on the other hand, leave much to be desired, and the contraltos, also, appear to be defec-tively represented. It has, however, long since been observed that contraltos do not flourish in northern latitudes, while high and genuine sopranos are not be found in southern countries

Of the Royal Swedish Orchestra, at present under the direction of M. Normann, we had, before hearing its playing, formed too high an idea. There is no doubt that even now it still comprises some very respectable musicians, especially in the department of stringed instruments, among which we may mention M. D'Aubert, leader; M. Södermann, violoncellist, etc., but the stringed quartet is not sufficiently numerous in proportion to the wind instruments, while among the performers on the latter more than one struck us as eminently ripe for a pension. For instance, it was no rarity for things to occur in the brass tolerably well calculated to render it pretty difficult for a properly educated singer to do his duty as an artist. The conductor, M. Normann, a Swede by birth, who, if we are not mistaken, studied at Leips in the time of Mendelssohn and Robert Schumann, is far too delicate and accomplished a musician not to be aware of, and lament, cate and accompished a musician not to be aware of, and lament, the shortcomings of his band. Why he has not remedied them is more than we can say. Though a sensible artist, he may be deficient in energy and administrative talent. Indeed we fancy we perceived that, as a rule, the centre of gravity of his powers and capacity lay beyond the limits of those qualifications which are indispensible for an operatic conductor. M. Normann feels, probably, much more at home in the domain of high-class chamber music than in the theatre, and it is in that specifically mysical music than in the theatre, and it is in that specifically musical branch of the art that he has most distinguished himself as a

The second conductor, M. Auguste Södermann, a brother of the violoncellist, wants perhaps only more courage and presence of mind to make an excellent orchestral chief. As a set-off, howmind to make an excellent orchestral chief. As a set-off, how-ever, he possesses very great and decidedly original talent for composition. Besides a number of characteristic songs, full of deep feeling, we heard in the theatre some music of his to a play, The Marriage at Ulfäsa, which—especially a march—while eminently original, is not in the slightest degree far-fetched or eccentric. The lovers of music at Stockholm consider Auguste Södermann better qualified than anyone else to compose a national opera, and, judging from what we know of him, we think they are right.

There is a second and smaller Theatre Royal, where, by the way, the Muse of Offenbach is at home, and the genial operatic soubrette, Mad. Strandberg, achieves her most brilliant triumphs. A more charming, and, at the same time, strange to say, more decent "belle Hélène" than this favourite of the Stockholm public we have, up to the present day, neither seen nor heard; in fact, the whole performance (the 78th of the opera) was, as

regards its getting up, and its ensemble, the best we have ever

CONSTANTINOPLE.—Herr Eduard Remeny, has played twice at the Summer Palace. Immediately after his first performance, the Sultan bestowed upon him the Medjidie Veder.

^{*} From the Neue Berliner Musik-Zeitung.

ROYAL ITALIAN OPERA.

Mdlle. Adelina Patti being restored to health, the first performance of Don Giovanni was at length given, and though it was on an extra night there were but few unoccupied places in the house. Of this very gifted and versatile lady's Zerlina, one of her most perfect and original assumptions, there is nothing new to say. It admitted of no improvement, and to change or modify it in any way for the sake of novelty would have been more or less to damage it. When, therefore, it is stated that "Batti batti" and "Vedrai carino" were sung as they are always sung by Mdlle. Patti, with a scrupulous adherence to the text and an effect which proves that neither Mozart nor his fair representative stands in need of extrinsic ornament to help them through, it only remains to add that both airs were unanimously asked for again, and both repeated. A similar compliment, due chiefly no doubt to the Zerlina, was paid to the duct, "La ci darem la mano," and likewise accepted.

Of the new Don Giovanni it would be unjust to speak unreservedly just now. It is, we believe, a fact that Signor Cotogni, an Italian whose artistic career up to this time has been passed exclusively in his own country, had never heard the opera; and that, until he found himself announced for the part in England, he had never even seen the music. Although this does not say much for Signor Cotogni's research, seeing that *Don Giovanni*, though composed by a German, is a purely Italian opera, and the most finished model of its class, it is only fair to extend to him the indulgence to which, under such circumstances, he is entitled. A few more trials will make him familiar with the music, and thus enable him to give freer expression to his dramatic understanding of the character. Shackled as he must have been, he nevertheless did many things extremely well, some almost as well as could be wished. Cotogni is young; his voice is agreeable and flexible—quite equal, indeed, to all the requirements of Don Giovanni's music; his manner is sufficiently prepossessing, and he has unquestionable intelli-gence. Among existing baritones on the Italian stage this gentleman holds high rank; but to play Don Giovanni, the most exacting of all operatic parts, for the first time is a serious undertaking. Failure in such a venture would by no means entail disgrace, and Signor Cotogni did not fail; on the contrary, he was frequently applauded, and was called for at the termination of the opera.

The other parts were played as we have already seen them played; and the resumption by Signor Mario of the character of Ottavio was by no means unwelcome. The great singer, however, has not yet recovered from the cold he caught in his journey to Paris to hear M. Gounod's Romeo et Juliette, in which opera he is to imper sonate the hero; and thus "II mio tesoro," in spite of his noble style and inimitable phrasing, was not all that could be wished. Notwithstanding this drawback, however, there were numbers in the house desirous of hearing it again; but Signor Mario wisely refrained. Mdlle. Fricei was the Donna Anna we all know—earnest and painstaking throughout, though omitting the recitative and air, "Non mi dir;" Madame Lemmens-Sherrington, Elvira, gave the great air, "Mi tradi," as none but a practised and accomplished vocalist could possibly give it; Signor Ciampi, Leporello, careful and bustling at the same time, showed thorough stage experience, and declaimed the famous "Madamina il catalogo" with so much spirit as to win hearty applause and a general "call;" while the ever-ready Signor Tagliafico did good service by representing two characters—that of Masetto, in which he was easy and natural, and (Signor Capponi being indisposed) that of the Commendatore, in which he has for a long time been unsurpassed, the music of the last scene, where the statue comes to sup with Don Gicvanni, being exactly suited to the peculiarities of his voice. The trio of masks in the first finale ("Protegga il giusto Cielo"), admirably delivered by Mdlle. Fricci, Madame Sherrington, and Signor Mario, was unanimously called for again. The orchestra, under Mr. Costa, perfect throughout, particularly distinguished itself by one of the finest performances of the magnificent overture (Mozart's immortal one night's work) to which we have ever listened.

The operas for the present week have been Il Barbiere (Monday); Verdi's Don Carlos (Tuesday—first representation); Dn Ballo in Maschera, in place of Don Carlos (Thursday), Mdlle. Lucca being indisposed; and Don Giovanni (last night). Don Carlos will be given for the second time to-night.

HER MAJESTY'S THEATRE.

Weber's Oberon, with Mr. Benedict's masterly recitatives, interludes, and additions (all drawn from Weber, be it understood), was revived on Saturday night with brilliant success, and before the fullest house of the season. With the present very strong "cast" a more attractive work of its kind could not easily be named. It is most effectively put upon the stage, the skilful hand and ready invention of Mr. Telbin, who superintends the scenic department of this theatre, having no unimportant share in the general effect. Then the splendid overture, in which the fairy and the chivalrous elements are so happily intermingled, and the instrumental music thence to the end afford ample opportunity of display to Signor Arditi's fine orchestra; while the music of fairies and water-nymphs, in which the genius of Weber shines with a peculiar and individual brightness, to say nothing of the finales, is equally favourable to the exhibition of one of the best-voiced and best-trained choruses ever got together on the operatic

The distribution of characters, with one or two insignificant exceptions, remains as it was last year. Mdlle. Tietjens is of course the Reiza (or Rezia); and to find a better would be a difficult task in the present dearth of robust soprano voices, not to refer to the histrionic ability which enables her to impart a to refer to the histrionic ability which enables her to impart a certain dramatic interest to a personage, like all the personages of Oberon, little better than an abstraction. Though seemingly a little fatigued—and no wonder, considering how hardly she has worked—her delivery of the great air, known in the English original as "Ocean, thou mighty monster," as usual a superb example of dramatic singing, produced, as usual, the liveliest impression. This scene—in which, by the way, Mdlle. Baumeister sings the Mermaid's air ("Oh, 'tis pleasant to float on the sea") very agreeably—is, as now represented, one of the most imposing in its way we can remember. The pictorial illusions by which it is appropriately illustrated sort well with the ideal beauty of the music, and each musical situation is characteristically defined. music, and each musical situation is characteristically defined. The sea, the clouds, the rocks, the raging and subsiding of the storm, the sunset, &c., impart vivid reality to the whole. The storm, the sunset, &c., impart vivid reality to the whole. The Fatima of Madame Trebelli-Bettini is, as we were compelled to admit last year, quite equal to the Fatima of Alboni, the original at Her Majesty's Theatre, it may be remembered, in 1863, when Madame Trebelli was Puck. Higher praise than this it would be impossible to extend to it. Both the well-known airs assigned to this personage by Weber ("A lonely Arab maid" and "O Araby, dear Araby"), were sung by this admirable contralto "O Araby, dear Araby"), were sung by this admirable contralto as Weber would have wished to hear them applauded. Both were called for again with such spontaneous unanimity that Madame Trebelli had no choice but to sing them again. Signor Bettini, Madame Trebelli's husband, was Oberon, as before. This gentleman's voice, which, as well as that of his lady, has been in constant use all through the winter at Warsaw, has apparently gained in vigour and fulness of tone. Nothing could be more spirited than the manner in which he delivered the only air allotted to Oberon in the Italian version of the opera ("I From boyhood Oberon in the Italian version of the opera ("From boyhood train'd in the battlefield")—to Braham's dissatisfaction with which we are indebted for "O, 'tis a glorious sight," a substitute by no means to the taste of Weber, who wrote it in dudgeon. One of the phrases in this air is the beautiful second theme in the quick movement of the overture. It obtained for Signor Bettini the frankest success he has hitherto won in England. No character is better fitted for Signor Mongini than that of Sir Huon, whose noble tenor voice has much in common with that of the elder Braham, though, perhaps, in quality it is still more like that of the once famous Donzelli. Into the air, "O, 'tis a glorious sight," he throws all his energy, and his fine open chest tones are heard in the fulness of their splendour. In the comparatively subordinate part of Sherasmin Mr. Santley shows how much a genuine artist, when he puts his mind to it, can make out of little or nothing. Though very much on the stage, Sherasmin has really very little of consequence to do. It is only in the charming duet with Fatima (Act IV.) that he has anything like a fair chance, and Mr. Santley's singing of this with Madame Trebelli, especially Sherasmin's solo, "On the banks of the sweet Garonne," is one of the happiest points of the performance. Put another in the part, and Mr. Santley would be sadly missed—nowhere more set then in the inspirition quartet. "Over the dark nowhere more so than in the inspiriting quartet, "Over the dark

blue waters," for Huon, Sherasmin, Reiza, and Fatima, which brought down the curtain on the second act with the accustomed signs of hearty satisfaction. Signor Gassier, in Babekan, has a task unworthy of him, but fulfils it with as much zeal as though it were one of the greatest responsibility. Madame Demeric Lablache does justice to the music of Puck, though the character by no means fits her. The opera was well received throughout, and there were so many "calls" that we forbear from mentioning any of them in particular.

The operas during the week have been Lucia, with Mdlle. Sinico as the heroine (Tuesday night—first time); and Lucrezia Borgia (Thursday). La Traviata, for the first appearance of Mdlle. Christine Nilsson from the Théâtre-Lyrique is announced for to-night. Verdi's serious opera, La Forza del Destino, is already advertised as "in rehearsal" and to be produced shortly.

MUSIC AT THE CRYSTAL PALACE.

The "Opera Concerts" in the great Handel Orchestra, which have now for upwards of a month taken the place of the "Symphony Concerts" in the music-room of the Crystal Palace, seem to be as attractive as ever. The principal singers, sometimes from Mr. Gye's theatre, sometimes from Mr. Mapleson's, fairly represent the strength of either company. On Saturday (the fourth concert) Mr. Gye supplied the want. The concert began with Beethoven's noble overture to Goethe's Egmont by the Crystal Palace orchestra, conducted as usual by Mr. Manns; after which followed a selection of vocal pieces almost exclusively drawn from popular works belonging to the repertory of the Italian lyric stage. Signor Tagliafico gave "La Calunnia" (Il Barbiere); Mdlle. Morensi, "Ah! mon fils" (Le Prophète); and Signor Capponi, the song in praise of beer (Martha), with but little effect. Then came Mdme. Lemmens-Sherrington with something purely "classical" in the shape of an air with chorus from Mozart's Munich opera, Idomeneo (1781), "Placido è il mar'," sung however to the English version, "Calm is the glassy ocean." This seemed to please more than anything that had preceded it, and no wonder; the thing is beautiful, and the execution, both of solos and chorus, was good. To Mozart succeeded Verdi, whose flippant diatribe against woman, "La donna è mobile" (Rigoletto), but tamely enunciated by Signor Fancelli, left the audience apparently indifferent on the subject.

The next piece was quite a different matter. Already, at the fourth Handel Festival (1865), Mdlle. Adelina Patti had won an honest triumph with Handel's famous air, "Let the bright seraphim," accompanied on the trumpet, as now, by Mr. T. Harper, who worthily perpetuates his father's name. This gifted lady's method can hardly be otherwise than legitimate, or she could not, as she does, without the slightest appearance of effort, fill with her youthful voice so immense an area as that of the Crystal Palace middle transept. The tones of a trumpet, we know, have the power to penetrate under any circumstances to almost any reasonable distance; but judged by that attribute, it would have been difficult to say which was the trumpet, Mr. Harper or Mdlle. Patti. Nothing more perfect has been heard. The double shake at the end was so close and even that one could scarcely distinguish the voice from the instrument. Instead of a voice and a trumpet in duet, it was like a single voice or a single trumpet. It is almost needless to add that this performance created an extraordinary impression. Mdlle. Patti and her associate were called back, and, in spite of evident disinclination, compelled to sing (or play) again; accordingly the second verse was repeated.

After this brilliant display, the melodious prayer from the market scene in Auber's Masaniello, well sung as it was by the chorus, did not receive its fair share of attention. Nor was Signor Ciampi much more fortunate in his grotesque delivery of the buffo air, "Miei rampolli femminini," from the Cenerentola of Rossini—an air, by the way, to which no one has been able to impart the true gusto since that incomparable Don Magnifico, Lablache (the elder). The comic duet which makes the second finale to the opera Crispino e la Comare, by the brothers Ricci, sung by Mdlle. Nau and Signor Tagliafico, is nothing without the dance and stage bye-play that accompany it in its proper place; and thus, in spite of remarkable vocal agility on the part of the

small French lady with the very small French voice, it produced little effect. Mdme. Lemmens, however, by her fluent vocalization in the eternal (but never unwelcome) "Ombre legère," from Meyerbeer's Dinorah, created a marked sensation, was called back to the orchestra and applauded from all sides. The air, at the same time, was not repeated. Signor Bottesini followed with his own "Carnaval de Venise," played with that marvellous facility for which he is renowned. But a solo on the double-bass in the Handel transept is as good as nothing. Only those who are immediately in the neighbourhood of the orchestra can possibly distinguish one note from another, and this more particularly where the passages are florid and quick. The next piece—the famous comic trio, "Pappataci," from Rossini's Italiana in Algeri—seemed to enliven the audience beyond measure. There is no doubt (to the initiated) a wast deal of fun in this trio, but (not being among the initiated) we have never been able to detect itany more than we could detect the humour of Signor Ciampi and his associates, Signors Fancelli and Capponi, on Saturday. It appeared to us unmitigated buffoonery. The audience were of another opinion, laughed at and with the singers, applauded and called them back. If three English singers just as clever, or cleverer, had entertained them in such a manner, the result would, we think, have been something different; but English audiences are too prone to laugh at any kind of empty absurdity when the medium of conveying it is a language with which they are unfamiliar. And so "Pappataci" was a rare success. Ut ridentibus arrident, &c. Signor Ciampi made fun in his way, and the audience caught the infection. Ridentibus adflent would have made it still droller.

The English ballad of "Home, sweet home," warbled by Mdlle. Adelina Patti as she is used to warble it in the lesson-scene of the Barbiere, went straight to the hearts of her hearers, who with one voice called the syren back and would on no account let her off without another specimen of her ballad-singing. And so, in her most winning manner, she enchanted them with a Scotch ditty, "Within a mile of Edinburgh town," which we have not heard sung with such charmingly unaffected expression for many a long day. It was ballad-singing in perfection, such ballad-singing as our fathers used to brag of, when speaking of their Dickens, their Duncan, or their "Kitty Stephens," &c. After this a madrigal by Purcell, the quintet from Un Ballo in Maschera, and a chorus from Auber's Gustave were to come; but we had heard enough.

heard enough.

For a concert of this unpretending kind nothing could well be more delightful. Then the place, and then the glorious weather—and what a difference it makes to the Crystal Palace, inside as well as out, when the sun shines sans intermission, who has not felt?—lent an air of enchantment to the whole. Few that were within hearing of the music can have quitted the building without a feeling of satisfaction at having experienced a rare enjoyment under exceptional circumstances, few without an inwardly expressed hope that the "Grand Festival Concert" announced for the 26th inst., in aid of the funds for the restoration of that part of the Palace which was destroyed by fire, may materially help to forward so desirable an end.

BLACKHEATH.—(From a Correspondent.)—An excellent amateur concert was given on Wednesday evening, 29th ult., at the Alexandra Hall, Blackheath, in aid of the building fund of the Lea Working Men's Institution. The programme was varied and well selected. Mrs. Taylor sang Mendelssohn's "First Violet," and Spohr's "Bose softly blooming," with great simplicity and sweetness. Curschman's trio, "Ti prego," was very well given by Mrs. Taylor, Mrs. Bennett, and Captain Lewin. Beethoven's trio for pianoforte, violin, and violoncello was remarkably well executed by Mrs. Costle, Mr. de Zocke, and Mr. Doukise. Mr. Stanley Hoole, pupil of Signor Goldberg, sang Mozart's aria, "Madamina," with so much vocal akill and intelligence as to elicit an enthusiastic encore. Mr. Stanley Hoole has a very superior baritone voice, which has been well trained. Such singing and such a voice would excite the admiration of any public. Mr. Stanley Hoole also sang Cimarosa's duo, "Se fiato avete," with Mr. F. Terry, who possesses also a voice of fine quality. The duo was sung with great spirit and entrain, and was also encored. The chorus, under the conductorship of Mr. Gilbert, gave several glees by Spofforth, Horaley, Hatton, and Leslie, with precision and effect. The hall was crowded.

ADELINA (ZERLINA) PATTI.

(From the " Morning Herald" and " Standard.")

The first night of \$I\$ Don Giovanni* at the Royal Italian Opera is always a gala night. For the last few years one of the special attractions of the opera has been the performance of Zerlina by Mdlle. Adelina Patti, which certainly must be placed among the brilliant young prima donna's most original and exciting achievements. Before Mdlle. Patti's time the part of Zerlina had been generally assigned to singers with no particular regard as to whether they possessed comic powers or not, and thus Mozart's peasant girl found its representatives in artists like Persiani, Castellan, Bosio, and others of the light soprano school, who were noticeable for their ladylike action and demeanour. Assuredly Mdlle. Patti must have been taught how Malibran pourtrayed the part of Zerlina, or must have been inspired in the same manner, and with the same ideas, as that renowned mistress of song. A mere ladylike Zerlina may, doubtless, please some people who are sticklers for refinement in acting and singing under all circumstances; but such a character was never intended by Da Ponte, who wrote the book, nor by Mozart, who composed the music. There is, however, no doubt that the view of Zerlina taken by Malibran and Mdlle. Patti is far more effective than the ordinary one. The gaiety and abandon of Mdlle. Patti in the first scene are quite exhilarating, and in the subsequent scene with Don Giovanni her coquetry and bewitching smiles would have exculpated Don Ottavio himself, that very solid lover, from all blame in attempting to run away with her. The two songs, "Batti, batti, bel Masetto," and "Vedrai carino," become little operettas in Mdlle. Patti's hands, and might be cut out of the score, and made into especial and isolated entertainments. In the scenes with Masetto and the ball-scene Mdlle. Patti displays her comic powers in their fullest light. In the ball-scene, above all, she shines as a nature itself, while there is just that amount of gaucherie and wondering timulitie that colours the part with a new meaning, and lends i

(From the " Morning Post.")

Mille. Adelina Patti has happily quite recovered from the rather serious attack of bronchitis by which he was visited the week before last. Indeed, this charming vocalist never sang more charmingly than on Friday night, when she re-appeared as Zerlina in Don Giovanni. Whether Zerlina is Mille. Patti's best character we are not sure, though we are sure that we always so consider it while she is actually representing it. But that she is the best Zerlina we have ever seen is entirely beyond doubt. While preserving all the reality of the village girl she is at the same time an ideal coquette; that is to say, that while she never forgets the rustic naiveté which is one of the characteristics of Zerlina, the coquettishness which she displays is of the most refined type—she is half-angel, half-demon, or half-dove, half-serpent. Such a bride would, no doubt, drive her affianced husband to distraction in a very short time. It is for this reason, perhaps, that Signor Tagliafico represents the fortunate, yet unfortunate, Masetto with hair of premature greyness.

(From the " Daily Telegraph.")

What need be said of Mdlle, Patti's Zerlina in addition to the encomiums of five or six years? That her voice is fuller and stronger, especially in the lower notes, is certain; but with this exception there is no change in her. The fulness of added strength in the voice has not detracted in the least from the girlish playfulness that has always lent such a charm to her realization of the rustic beauty. Mozart may well have dreamed that such a Zerlina would arise, and he may therefore have placed into her mouth the choicest melodies in this garden of sweet music. The part consists practically of a duet and two airs, but each of these is worked up by Mdlle. Patti in the most natural manner possible into a separate story, each with its opening, its climax, and its denouement. In the duet with Don Giovanni, "La ci darem la manno," the pity felt by the coquette for her village lover, and the vanity flattered by her noble admirer are expressed with extraordinary intensity, and at the same time with such delicate discrimination, that we take the sudden resolve to elope, which gives the motive for the allegro movement to be the most natural thing in the world. In like manner the irresistibly coaxing nature of the air, "Batti, batti," and the soothing influence that breathes through the lovely "Vedrai carino" are reflected so completely in every tone of Mdlle. Patti's

all-expressive voice, in every movement of her ready fingers, and every glance of her speaking eyes, that we do not in the least wonder at Masetto's instant submission to her will. Small need to say that each of the pieces we have named was encored. With Mdlle. Patti as Zerlina it has become the tacitly acknowledged rule.

(From the " Daily News.")

The Zerlina of Mille. Adelina Patti has been so often spoken of in terms of just laudation that it is difficult to find fresh expressions by which to characterize its high and special merits. We have seen many Zerlinas, but never one so thoroughly satisfactory as Mille. Patti, whose impersonation so admirably combines rustic simplicity and artlessness, and refined grace of manner in acting, with a voice of exquisitely sympathetic quality, vocalization of the highest finish and the purest taste. Her adherence to the text of Mozart is in admirable contrast to the interpolations and alterations made by some great singers, who display their executive powers at the expense of the composer. Of course, Mille. Patti received several encores, her duet with Don Giovanni, "La ci darem," and her songs, "Batti, batti," and "Vedrai carino," having been re-demanded.

CANTERBURY HALL.

(From the " Morning Herald ' and " Standard.")

The production of a selection from *Il Trovatore* in costume, and with scenic adjuncts, at the Canterbury, marks an epoch in the history of music-hall performances; for whatever the law may ultimately determine, the great attendances at this popular place of amusement during the past week, and the loudly-expressed delight, even of the "sixpenny roughs," at efforts quite worthy of admiration, unmistakably showed that there is a very large and appreciative public for cheap operatic entertainments; and when we consider that an amusement so ben-ficial to taste and manners cannot be enjoyed now in London, except in a foreign language, and at very high prices, which means exclusion for the million, it certainly does seem desirable, on social grounds, that such honourable efforts as that under notice should be encouraged.

Of the performance of the selection which included the first scene in the second act, and the first scene in the third, we can speak, considering the means at command, in high terms. The band is small and deficient altogether in certain instruments. The chorus, too, is on a limited scale, but the executants are efficient and work well together, under the zealous and experienced guidance of M. Jonghmans. The military drum, however, is a sorry substitute for the usual orchestral timpani, and with its sharp startling thwacks reminded us that we were at the Canterbury, just as we were beginning to forget it. The dresses are admirable, and better scenic effects could scarcely be produced on such a ministure stage.

such a miniature stage.

The most arduous duties fortunately devolved on Miss Fitz-Henry, to whom we have so often called attention as an artist whose dramatic genius, beautiful voice, and vocal skill raise her far above the generality of singers to be heard in any music-hall. As Azucena she had to sing "Stride la vampa," the immediately following zens, and the dute with Manrico. The applause Miss Fitz-Henry elicited on the occasion of our visit was one of the most spontaneous and enthusiastic we ever listened to. Never was the true meaning of the somewhat hackneyed term furore more thoroughly illustrated, and before delivering our opinion it may be readily inferred that this extraordinary homage from a mixed audience could scarcely have been won without some of those rare touches of nature which "make the whole world kin." No personal charms can be of much avail in such a part, It is not the woman, nor even the voice, that can thus take sympathy by storm, where advanced age and dusky disguise must be assumed; and we can therefore pay Miss Fitz-Henry no higher compliment than in frankly admitting that her triumplus were fairly earned. It is much, but not too much, to say that in every instance Miss Fitz-Henry showed herself to be a great lyric actressone endowed with the rare power of completely identifying herself with the character to be portrayed—of throwing her whole soul into the author's work and becoming one with it. From the first moment of her appearance to the last she was Azucena, crazed, and bewildered by long suffering, the accumulated miseries of many years weighing upon her heart and confusing her intellect; a fearful secret, which she is always in dread of disclosing, isolating her from her fellow-creatures; a fierce desire for vengeance alternating with those bursts of tender affection which so agreeably relieve the somewhat monotonous stermess of the character. All these salient features were brought out with the umost force and fidelity, while Miss Fitz-Henry's singing, even "in the very temp

one again, has been frequently said by the great press of London, and nothing can be more true, for Miss Fitz-Henry is not merely the best dramatic contralto we have, but almost the only one. Miss Russell had comparatively little to do in the one solo belonging to Leonora in the Miserere-scene, but still enough to display her beautiful voice to advantage and exhibit a familiarity with stage business which we should scarcely have believed her to possess. Mr. Bury, too, as Manrico, distinguished himself honourably. At the conclusion of the selection, Mr. Morton was summoned to the stage, when he appeared between his two prime donne, no enviable position for a manager.

THE CHARITY CHILDREN AT ST. PAUL'S.

The meeting of the charity children took place on Thursday morning, according to annual custom, under the dome of St. Paul's Cathedral. The weather being eminently favourable, the holiday must have been as pleasant to the children themselves as to the vast congregation they more than ever delighted by their performances. It is impossible to over-estimate the interest attached to this anniversary; nor can it be insisted on 100 often that no other such ceremonial of its kind is to be witnessed in London, or, indeed, in any other city of the world. The children alone, from 4,000 to 5,000 in number, delegates from the various metropolitan schools, are a sight to see and to remember; while the assembly that congregates to do them honour, and which counts by considerably more than twice the number of thousands, is, from another point of view, just as imposing. The preliminary arrangements for the seating of the children, contrived as usual by Mr. Arthur S. Newman, architect of the festival, who for more than twenty years has performed the same office, to the general approval and without the contingency of a single accident in all that course of time, were as picturesque to the eye and, in point of easy access and convenient accommodation, as entirely satisfactory as ever. Another officer of no small importance in his department, Mr. F. J. Fuller, the most active and diligent representative of the Committee of Patrons, who looks after the requirements of the choir, and is not less noted for his courteous civility than for his business-like habits, was happily once more at his post, as zealous and efficient as of yore. The children were conducted to their seats with an order worthy of strict military discipline, and the members of the various choirs who combine to give a special solemnity to these extraordinary occasions were with equal vere placed it was, no matter from what part of the church the eye could take it in, a spectacle much easier to contemplate and admire than to describe.

than to describe.

The cathedral musical service, accompanied on the organ, strengthened in full passages by the resonant tones of four trumpets (Mesars. T. Harper, Irwin, Jones, and Ward), and the simultaneous rolling of drums (Mr. Pheasant), was as interesting, solemn, and impressive as ever. The children, who in the interval had been carefully drilled by Vicar-Choral H. Buckland (conductor), assisted at every rehearsal by that admirable musician, Mr. George Cooper, organist of the Chapel Royal and St. Sepulchre's, deputy-organist at St. Paul's, and Mr. Goss's invariable associate at these anniversaries, sang even better than on former occasions—so well, indeed, for the most part, that we think they could be safely entrusted with a still more considerable share in the performances of the day. We suggested last year that they might be allowed to join in the opening sentence of Handel's Coronation Anthem —"Zadok the Priest, and Nathan the Prophet, anointed Solomon King" (before the prayer for the Queen), which for stately simplicity is unsurpassed even by Handel himself. The addition of their young, fresh, and penetrating voices would, if possible, enhance the dignity of the preamble. But the time is, perhaps, not ripe for such an innovation. And yet never do we remember the passages in which the children join sung with greater vigour, in better time, or with truer intonation. Nor could this noble and majestic anthem, which so eloquently conjures up the notion of a vast multitude rejoicing with praise and thanksgiving, be given under any circumstances in a manner more calculated to edity an attentive and devout congregation. It is in such grand combinations of harmony that Handel stands aloof from all other composers. Of this the "Hallelujah," from the Messiah, which, according to custom, brought the service to an end, is almost a more striking, as it is certainly a more elaborate, example than even the Coronation Anthem. If Handel himself had heard this chorus of glorification with thousands of young voices ad

so adequately fitted to the sublime sentence, "And He shall reign for ever and ever," and the slowly rising sequence of sustained tones to the exclamation, "King of Kings, and Lord of Lords," which once heard thus uttered can hardly be forgotten. The psalm after sermon was, as in time out of mind, Dr. Crott's setting of the 104th, "My soul praise the Lord, speak good of His name" (Hanover tune), which, as we have before observed, though as old as 1702, is as young as if it had only been written yesterday. Such tunes, however, are scarcely to be looked for now; the art of writing them seems lost. Dr. Croft's psalm was in every respect as well given as its more familiar companion.

The children further joined in the Gloria Patri to the psalms of the day ("I will magnify Thee, O Lord" and "In Thee, O Lord"—30th and 31st), which were sung by the gentlemen and boys of the united choirs to Dr. Crotch's double chant in C, but recently substituted for the traditional unison chant of Jones, a predecessor of Mr. Goss as organist of St. Paul's. To the last-named chant, by the way, as an old-established favourite, we believe there is some idea of returning. Haydn, it is said, heard, liked, and even made some improvements in it. This, for such a master, was not very difficult; but the same may be urged of Dr. Crotch's double chant, which might as easily be altered for the better if a Haydn took it in hand. At any rate, both chants are the very antipodes of Gregorianism, which (and it is difficult to question the soundness of the doctrine) would have a chant to be no tune at all, but a mere intoning, with an occasional inflection. Under these circumstances, if Jones in D is preferred by a majority to Crotch in C. why then, by all means, let Jones in D be restored to its place.

question the soundness of the doctrine) would have a chant to be no tune at all, but a mere intoning, with an occasional inflection. Under these circumstances, if Jones in D is preferred by a majority to Crotch in C, why then, by all means, let Jones in D be restored to its place. We were glad to find that the Te Deum ("We praise Thee, O God") and Jubilate ("O be Joyful in the Lord") by Mr. John Goss, composer to the Chapel Royal (in place of the late Sir George Smart) and organist of St. Paul's Cathedral, again formed part of the service at this interesting ceremony. We entertain no kind of disrespect for Dr. Boyce's Church music in general or his Te Deum and Jubilate in A in particular; but the Te Deum and Jubilate, in the same key, by Mr. Goss, our most genuine living composer of music for the Church, are so much superior that it would be a pity to lay them aside for anything else, and more especially for the so-styled masterpiece of Boyce, who, though credited with masterpieces, was far from being a master. In both the Te Deum and Jubilate of Mr. Goss, the vocal parts being in unison, the children joined; and this afforded an idea of congregational singing of which there have been many dreams but few realizations. Such melodious and rhythmical phrases, however, as those invented by the organist of St. Paul's are easy to catch, and with a little trouble easy to retain. Upon the merits of these rare compositions we have dwelt more than once, and it is enough to add that the children's part in the execution was done to perfection. Mr. Buckland beat time with commendable vigour from his elevated rostrum; and Mr. George Cooper played the accompaniment in a style besitting the reputation of one who is not notly among the first organists in England but in Europe. Now that his Te Deum and Jubilate have been so unanimously recognized as admirable, why should not Mr. Goss complete his work by setting the first canticle to music? Anything new from his pen, in such a time of dearth, would be acceptable.

The only innovation to speak of in the programme of yesterday's service was the fact of the children joining audibly in the Apostles' Creed and the Lord's Prayer—an experiment but partially attempted last year. The effect of this, in the Lord's Prayer, where the pitch of the intoning key note was, under the circumstances, tolerably well sustained (in the other by no means the case) was highly impressive, and if encouraged and trained to go on, there is no apparent reason why, on a future occasion, the children should not join in the General Confession,

at the beginning of service.

When we have added that the preces and responses were by Thomas Tallis, Queen Elizabeth's renowned organist and composer, and that the chorale, "Sleepers, wake, a voice is calling," from Mendelssoln's St. Paul—a piece of true sublimity which has seemingly taken firm root, and is not likely to be displaced for many a year to come—preceded the sermon, we have said all that is necessary about the musical part of the service. The Rev. J. V. Povah (minor canon) intoned the prayers (a note higher than the pitch first given by the organist), and the Lessons were read by the Rev. W. Calvert (minor canon). The sermon was preached by the Bishop of Carlisle, who took for his text verse 15, chap iii. of the Second Epistle of Timothy—"For from a child thou hast known the Scriptures, which are able to make thee wise unto

WINDSOR.—A performance of Mr. Fawcett's oratorio, Paradise, took place last week in William Street Chapel, in aid of the Sunday school fund. The executants were the Tonic Sol-fa Class.—The concert lately given so successfully by the St. John's Eton Choral Association was repeated last week.

ST. JAMES'S HALL.

MR. CHARLES HALLE'S PIANOFORTE RECITALS.

THE FIFTH RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, JUNE 14TH. To commence at Three o'clock precisely.

Programme.

SONATA, in A major, No. 2 (first time)	Mozart.
PREAMBULUM, COURANTE, MINUETTO, PASSEPIED, and GIGUE, from Partita No. 5, in G major	S. Bach.
GRAND SONATA, in A minor, Op. 143 (first time)	Schubert.
GRAND SONATA, Pianoforte and Violoncello, in D, Op. 102, No. 2	Beethoven.
"LIEDER OHNE WORTE," in G minor, Book 4, No. 3; in G major, Book 5, No. 1; and in E, Book 6, No. 6	Mendelssohn

... MR. CHARLES HALLE. PIANOFORTE VIOLONCELLO SIGNOR PLATTI.

PRICES OF ADMISSION.

Bofa Stalls, numbered and reserved

Balcony

Tickets may be obtained at Chappell & Co.'s, 50, New Bond Street; Ollivier & Co.'s, Old Bond Street; and at the Hall, 28, Piccadilly.

"THE ALFRED MELLON MEMORIAL FUND."

AT a Meeting held in the HANOVER SQUARE ROOMS, EDWARD JAMES, Esq., Q.C., M.P., IN THE CHAIR,

T was proposed by Jules Benedict, Esq., seconded by E. J. Fasser, Esq., and carried unanimously, "That in consideration of the nent talent displayed by the late Mr. ALFRED MELLON, as one of the bestand most ular of English Orchestral Conductors, this Meeting is of coluino that a fitting normal should be erected to his memory, and hereby pledges itself to use its out endeavours to carry out this object."

utmost endeavours to carry out this object."

Moved by Charles Salaman, Esq., Seconded by Friedric Ledger, Esq.,

"That this Meeting resolve itself into a Committee, (with power to add to its number), for the purpose of collecting subscriptions to be devoted to the erection of a Memorial to the memory of the late Mr. Alfred Mellow; that Jules Benedict, Esq., be requested to become Treasurer, and E. W. Rouss, Esq., Sub-Treasurer; that C. G. Verrinder, and that an account be opened at "The Union Bank," 4, Argyle Place, Regent Street, W., in aid of the Alfred Mellon Memorial Fund."

FIRST LIST OF COMMITTEE.

FIRST LIST
Arditi, L. Esq.
Benedict, Jules, Esq. (Treasurer.)
Child, George, Esq.
Coute, Onariew, Esq.
Coute, Onariew, Esq.
Friedric, J. J. Esq.
Friedric, J. J. Esq.
Godefrel, S. H. Esq.
Huggins, Henry, Esq.
James, Edward, Esq., Q.C., M.P.
Jay, John, Esq.
Ladger, Frederic, Esq.
Martin, G. W. Esq.
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Murray, Edward, Esq.
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Pittman, Josiah, Esq.
Reeves, J. Sims, Esq.
Richardson, Charles, Esq.
Richardson, Charles, Esq.
Saisman, Charles, Esq.
Santley, Charles, Esq.
Sargood, Augustine, Esq.
Simpson, Paigrave, Esq., of Liverpool.
Stephenson, R. Esq., O.E.
Stephens, C. E. Esq.
Taylor, E. J. Esq.
Verrinder, O. G. Esq.,
Hoo. Sec., &c. &c.
Weiss, W. H. Esq.

Immediate Subscriptions are respectfully solicited, and may be paid to any of the above-named Gentlemen;

"The Union Bank," 4, Argyle Place, Regent Street, W. to the credit of "The Alfred Mellon Memorial Fund;" or to
The Honorary Secretary, C. G. Verrinder, Esq., 19, High Street, Manchester Square, W.

Subscriptions already received.

	Z,	8,	a.		£	8.	d.
The Knight's 1st Subscription	31	10	0	Down, E	1	1	0
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Monckton, J. B	2	2	0	Carson, Kate, Miss	2	2	ň
Rouse, E. W	2	2	0	James, Mrs	0	10	0
Henderson, Robertine, Miss	1	ī	0	Blumenthal, A. Esq	1	1	0
Salaman, Charles	1	1	0	Messrs. Spiers and Pond		5	ő
Pittman, Josiah	1	1	0	Reeves, Sims	10		0
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[Mesars. Duncan Davison & Co., publishers of the Musical World, will be happy to take charge of any subscriptions towards the same object from their country readers.]

To Advertisers.—The Office of The Musical World is at Messrs. Dungan Davison & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'Clock a.M., on Fridays—but not later. Payment on delivery.

The Musical Morld. LONDON, SATURDAY, JUNE 8, 1867.

TWO LETTERS FROM BEETHOVEN. COMMUNICATED BY DR FAUST PACHLER.

THE two following letters are addressed to Baron Gleichenstein, the friend of Beethoven and Professor Julius Schnellen. They are now in the possession of the latter's son-in-law, Dr Anton Werle, who is still alive and resides at Gratz. The explanations which I should have given of various points in them, concerning both persons and things, are rendered superfluous by the second volume, at present in the press, of Nohl's Biography of Beethoven, the proof sheets of which I have seen, thanks to the courtesy of the author. I content myself, therefore, with simply forwarding the two letters for publication. They are both, unfortunately, undated. One has even no address, but on the other there is a seal, and, on the outside, the direction

" Pour mon ami,

Baron de Gleichenstein."

Here is the S. which I promised Theresa — as I cannot see her to-day, do you give it her—remember me to them all, I am so comfortable with them, it seems as though the wounds, with which wicked men have lacerated my soul, could be healed by them. I thank you my good G. for taking me there—here 50 f. more for the neckhand-kerchiefe if you want more let me know you are wrong if you fancy that Glicon width was only for I also have been hany enough to see that Gigons visits you only for I also have been happy enough to see him scarcely move from my side, he supped at my side, he accompanied me home in a word, he procured me some very good Amusement, * at least I could never be above but at a tolerable

distance below-

Farewell

love me Your Beethoven.

You live on a calm, still sea, or are already in a safe harbour—the distress of your friend, who is in the storm, you do not feel—or must not feel—what will be thought of me in the star of Venus Urania, how shall I be judged without being seen—my pride is so bowed down, even uninvited I would go there with you—let me see you to-morrow morning at my place, I expect you about 9 o'clock to breakfast—Jorner can come with you some other time—I wish you would only be more frank, you are critainly concealing something from me, you would says me. you are certainly concealing something from me, you would space me, but cause me more pain by this uncertainty than by certainty however fearful.

Farewell if you cannot come, let me know before hand—think and act for me—more of what is passing within me cannot be trusted to

I have, also, much pleasure in informing the reader that Herr Nohl has found Schindler's statement, that my Mother was the object of Beethoven's love, to be entirely without foundation, and has expressed as much in the second volume, already mentioned, of the Biography. Herr Nohl appears to have hit upon the key to the riddle, as to the person for whom the passionate lines at the head of my article "Beethoven and Marie Pachler-Koschak," were intended, and the second of the above letters would seem to corrohorate him.

* It is impossible to render satisfactorily in English the latter part of this letter, which in the original runs thus: "er verschaffte mir eine sehr guts Unterhaltung (sic) wenigstens könnte ich niemals oben seyn aber ziemlich tief

The reader who is unacquainted with German may, however, obtain a notion of the play upon words intended by Beethoven, on being informed that the German for "Amusement" is "Unterhaltung," which may, also, mean literally "a holding under."—TRANSLATOR.

CRYSTAL PALACE.

The Crystal Palace is about to take a "benefit," and all circumstances considered it has a good right to make such an appeal to the public as the act of taking a "benefit" involves". In many ways the Crystal Palace has done a vast amount of good. It has had its faults, of commission as of omission; it has become something like a world's fair, held every day in the week except Sunday; it is not exactly that which in the beginning it was held out that it would be. But what then? The Crystal Palace, after all, as it now exists, with one of its wings burnt off, is unquestionably a thing to be encouraged. To say nothing more, it offers the means of passing a holiday, at once gay and innocent, such as can be matched nowhere else in the world that we are aware of. There is something to be seen and heard, inside and outside, to suit every man's taste and every woman's. There is also a great deal the serious contemplation of which must perforce instruct as well as amuse. Then, the mere look of the building, its admirable site, the view of the country to be obtained from any conspicuous part of it, the well-laid-out grounds that front it, and last, not least, the creature comforts, ready at hand, which save the holiday-seeker the pains and disagreeables of a journey home to a late repast, the appetite for which is half marred by fatigue and lassitude-all these items go to make up the great fact that there is no such healthful and enjoyable "outing" for the British public as "the palace made of windows."

The Company have not been very lucky. They have had ups and downs, but too frequently downs. And now, just as fortune was apparently inclining to turn her face instead of her back to them, a wholly unanticipated disaster has for a time upset all their schemes. It is the unanimous feeling that the part of the Crystal Palace which last winter was destroyed by fire must be restored. But the question is by what means.

Well, to do anything it is necessary to begin, and we cannot but believe that the course now about being adopted by the Company is one of the best that could have been imagined. The entertainments at the "benefit" are to be exclusively musical. This is both appropriate and advisable. It is appropriate because the Crystal Palace has spent as much and effected as much for musicians and for music as any institution, or set of institutions, in the country. It has not only given four Commemorations of Handel, which, as marvels alike of organization and effect, are without precedent, but it has erected a concert-hall inside the building, as commodious and as favourable to sound as any in Europe, and, moreover, has established an annual series of performances in the autumn, spring, and early summer, at which the orchestral works of the great masters are played as they are in all probability played nowhere else. It is advisable because a musical performance on a large scale is alone likely to draw the thousands that will be indispensable to bring anything like the help required. But not only is it appropriate and advisable; it is also more dignified than under any circumstances would be a supplication for eleemosynary aid. The Crystal Palace is not an hospital; it is, with all that can be said in its behalf, a speculation, the risks and advantages of which are shared among a number of private persons. Mr. Gye might with just as good a face have asked the public to rebuild Covent Garden Theatre in 1856 as the Sydenham Company to solicit the public for contributions in the present emergency. But to a benefit they have a just title; and the musicians, singers, and players who give their services on such an occasion merely show a just sense of what the Crystal Palace has done for them and for their art.

A "Grand Festival Benefit Concert," then, is announced to

take place in the Handel Orchestra on Wednesday, June 26, at 2 p.m., "the profits arising from which will be devoted towards the restoration of that part of the Crystal Palace recently destroyed by fire." We further quote from a prospectus which has been issued:—

"This grand musical festival—upon which Her Majesty the Queen and His Royal Highness the Prince of Wales have been graciously pleased to bestow their patronage—will present, perhaps, the most remarkable combination of musical talent and eminence ever witnessed even in the Crystal Palace. The directors have received offers of assistance of the most cordial and gratifying nature from the most distinguished members of the musical profession. The orchestra will include the bands of the Royal Italian Opera and the Crystal Palace Company, and other members of the Handel Festival Orchestra; the chorus will comprise the London contingent (1,600) of the Handel Festival Choir, the chorus of the Royal Italian Opera, and many others. The orchestra arrangements, as at the Handel Festival, will be undertaken by the Committee of the Sacred Harmonic Society. The entire orchestra will number upwards of 2,000 persons."

Mr. Costa, with whom, we are informed, the idea of the benefit concert originated, will himself conduct the performance. Among the leading singers who have already offered their services are—Mdlles. Adelina Patti, Tietjens, and Maria Vilda, Mesdames Lemmens-Sherrington, Rudersdorff, and Sainton-Dolby, Signors Mario, Naudin, Attri, and Graziani, Messrs. Santley and Sims Reeves. The programme is to be divided into two parts, the first part devoted to a selection from Mendelssohn's Elijah, the second part miscellaneous, to afford the opportunity of bringing forward, in solos or duets, as many of the principal singers as possible. So that this "Benefit Concert" boasts the proportions of a veritable Handel Festival, together with such a company of vocal performers of the first class as has not been assembled at any Handel Festival. All who are well inclined towards the Crystal Palace, and they are very many, will wish the Company success in this their new under taking.

HER MAJESTY'S THEATRE.—Mdlle. Christine Nilsson makes her first appearance this evening as Violetta in La Traviata.

M. LEON EVCUDIER has returned to Paris.

St. James's Hall.—Mrs. John Macfarren gave the first of the "Mornings at the Pianoforte" on Tuesday last, interspersed, as on previous occasions, with remarks on the character and purport of the music, written by Mr. G. A. Macfarren. The attendance was fashionable and numerous. Mrs. Macfarren played in the first part Hummel's Rondo Prestissimo, Op. 38; Chopin's Impromptu in A flat, Op. 28; Mendelssohn's Prestocon moto, Op. 7, and Weber's "Grand Polonaise" in E flat, Op. 50. All were executed in a highly artistical manner, and with genuine effect. In the second part Mrs. Macfarren introduced the "Moonlight Sonata;" an elegant and original morecutz by Vincent Wallace, La Rapidité; and Brissac's Scotch fantasia, "Bonnie Scotland"—all receiving loud and continued applause. The fair pianist was assisted vocally by Miss Robertine Henderson and Mdlle. Elena Angele, who sang Mendelssohn's duet, "I would my love," and Mr. G. A. Macfarren's "Two merry Gipsies," with all possible effect. Miss Henderson sang a new song by Mr. G. A. Macfarren called "Half-past nine," and "Cease your funning," with Bochas's variations, which were unanimously encored. Mdlle. Angele, in Benedict's "Rock me to sleep," was also loudly applauded. Mrs. Macfarren's next "Morning" is announced for Tuesday, June 25th.

Walworth.—The choir of St. John's, York Street, assisted by Miss Mabel Brent and Mr. Lawler, gave their seventh annual concert on Wednesday. Mr. J. F. Wilkinson conducted in an efficient manner, and the accompanists were Mr. Concanen and Mr. A. Payne. Miss Brent was encored in Guglielmo's song, "The Lover and the Bird," which she sang charmingly, and substituted "Cherry Ripe." She also took part with Mr. Lawler, jun., in "The Singing-lesson" (Barnet). Master Pizzey, whose singing was greatly admirded, and who bears evidence of a cultivated taste, gave Wrighton's "She sang among the flowers," and was unanimously encored. Mr. Lawler was also encored in his song, "The Evening Star," which he gave with refinement and expression. A fastasia on airs from Preciosa, arranged as a pianoforte duet, was skilfully played by Mrs. White and Mr. J. W. Parker. Several glees and quartets, with which the programme was varied, were rendered in satisfactory manner. The National Anthem concluded the concert.

^{*} In which case the public, without blame or shame, may take the benefit of the act.—Printer's Devil.

PHILHARMONIC CONCERTS.

We have only space to record the brilliant success of the sixth
Philharmonic Concert, under the direction of Mr. W. G. Cusins. The symphonies were Mozart's Jupiter and Beethoven's No. 8. The overtures were a new composition by Mr. Arthur S. Sullivan, called *Marmion*, and Weber's *Oberon*. The concerto was that of Mr. Benedict in E flat, again performed by Madame Arabella Goddard. If the new concerto was a triumph at the Crystal Palace, it was a double-triumph at the Philharmonic, both for composer and player. Madame Goddard, who never played more magnificently, was called back with enthusiasm at the end. Mr. Benedict was in the room, and expressed his hearty Mr. Benedict was in the room, and expressed his heavy satisfaction with the performance—not only on the part of the accomplished pianist, but also of the orchestra, which, under the steady and intelligent beat of Mr. Cusins, played the accom-paniments as well as could possibly be wished. 'Of Mr. Sullivan's paniments as well as could possibly be wished. overture, which was finely given, and not with a warm and flattering reception, we have much to say. The singers were Madame Trebelli-Bettini and Signor Gardoni. Further details in our next.

NEW PHILHARMONIC CONCERTS.

(From an unusual source.) The fourth concert, and last but one of the present season, took place on Wednesday night, with the following programme:-

place on Wednesday night, with the following programme:—

PART I.—Overture Struensée—Meyerbeer; Recit and Aria, "Aprite" (Figaro)
Sig. Gassier—Mozart; Concerto, Violin, Mr. Henry Holmes—Spohr; Polacca
(Der Freischutz), Mdlle. Sinico—Weber; Duetto, "La ci darem," Mdlle. Sinico
and Signor Gassier—Mozart; Symphony, in Aminor (No. 3)—Mendelssohn.
PART II.—Concerto, in E flat, Pianoforte, Madame Arabella Goddard—
Beethoven; Cavatina, "Ah forse a lui" (Traviata), Mdlle. Sinico—Verdi;
Aria, Vendetta, (Lucrezia Borgia). Signor Gassier—Donizetti; Overture, in
C major (MS.) Festal—T. M. Mudie.

Two or three instrumental pieces in the above selection are so frequently performed as to call for little comment on the present occasion. Meyerbeer's effective overture, the grandly-wrought climax of which is its finest part, seems to be a favourite with the conductor, Dr. Wylde, since it is frequently given at these con-certs. Mendelssohn's grand musical picture of the impressions received during his visit to Scotland in his youth has long since taken its stand among the best works of its kind. In this and other orchestral pieces of the evening, the orchestra was generally effective—the scherzo of the symphony being so well played as to meet with an immediate encore, and the difficult passage for the flute and oboe in the last movement, so often a stumbling-block, being given with great certainty and steadiness.

being given with great certainty and steadiness.

A principal feature of the evening was Madame Arabella Goddard's admirable performance of Beethoven's grandest concerto, now known as the "Emperor." In the force, energy, and brilliancy with which the first and last movements were given, and the refined expression and delicacy imparted to the exquisite adagio, Madame Goddard again displayed those high and expectional proper with such last account read the such seasons are such as the such seasons are such ceptional powers which she has so frequently and brilliantly mani-fested in this and other music of the same lofty and imaginative type. She was loudly called forward at the termination of her performance.

The concerto of Spohr (in the style of a vocal scena)—the favourite if not the best of his many works of the kind—was played with considerable powers of execution by Mr. Henry Holmes, who was perhaps most successful in the last movement, the bravura passages of which were given with much brilliancy. His performance altogether was received with applause.

Mr. Mudie's overture is the production of a highly accomplished musician, who is chiefly known to the public as the composer of a few graceful songs and pianoforte pieces. He is also, however, a skilful master of orchestral effect, as he has proved by various works, which deserve a hearing quite as well as some more recent productions. His overture is light and brilliant, somewhat in the Italian style—the second subject, or episode. being particularly Italian style—the second subject, or episode, being particularly noticeable, for its melodious brightness. The instrumentation, too, is rich and varied throughout, and the work was received with expressions of satisfaction that should lead to a hearing of other productions from the same hand.

The vocal music and the singers, both so familiar to the public, call for no special comment.

The hall was more crowded than at any of the previous concerts.

ROYAL ITALIAN OPERA.—DON CARLOS.

(From an unaccustomed source. Verdi's new opera, Don Carlos (produced at Paris in March Verdi's new opera, 100 Cartos (produced at Fairs in march last) was brought out in an Italian version on Tuesday evening. Although reduced from its original length by the omission of the ballet music and the first act, the curtain did not fall until long past midnight. Considering that it was the first night the per-formance was astonishing complete. The cast included Mdlle. Pauline Lucca as Elizabeth de Valois, Mdlle. Fricci as the Princess Eboli, Signor Naudin as Don Carlos, Signor Graziani as Rodrigo (Marquis de Posa), M. Petit as Philip II., and Signor Bagagiolo as the Grand Inquisitor. Several pieces were encored, among others, the last phrase of the duet between Carlos and Rodrigo, "Dio, che nel l'alma, the "Canzone del Velo," for the Princess Eboli, and the allegro agitato, "Trema per te," from the trio for Don Carlos, Princess Eboli, and Rodrigo, in the second act. The finale, to this act, the most elaborate and highly wrought movement in the opera, created a powerful sensation by its admirably dramatic character and masterly construction. The scene, too, between Philip and the Grand Inquisitor may be specified as a magnificent piece of dramatic writing, splendidly declaimed by M. Petit and Signor Bagagiolo. Other portions of the opera also called forth loud expressions of approval. As a work of art, Don Carlos is, perhaps, the most complete and masterly of Verdi's productions. ductions. The performance would have been remarkable for its accuracy had the rehearsals been twice as many as they were. Among his other merits as a conductor, Mr. Costa has the rare art of procuring general efficiency with the least possible fatigue of the executants. The splendour of the stage appointments, scenery, and dresses, was such as we are accustomed to at this establishment. The scene in the second act, before the cathedral, with its various groups of people, monks, pages, pursuivants, and soldiers in glittering cuirasses, was one of those grand effects of stage management peculiar to the Royal Italian Opera. The musical merits and characteristics of Verdi's Don Carlos will be fully discussed next week. We may state of the new singer, Signor Bagagiolo, that he has one of the finest, richest, and steadiest voices

heard in this country for many years.

Don Carlos was announced for repetition on Thursday, but was postponed in consequence of Mdlle. Lucca's illness. It will be given for the second time to-night.

HERR OBERTHUR'S ANNUAL CONCERT took place on Tuesday last at HERR OBERTHUR'S ANNUAL CONCERT took place on Tuesday last at St. George's Hall. The first part was devoted to a selection from an operetta, Floris de Namür, composed by Herr Oberthür many years ago, but never heard in England, although represented at the Ducal Court Theatre in Wiesbaden. The vocalists were—Mdlle. Van Noorden, Miss Linda, Herr Stepan, Mr. F. Penna, and Mr. Trelawny Cobham. A very efficient chorus had also been organized from students of the London Academy of Music and members of various choral societies. Mr. Benedict and Mr. Aguilar played the overture as a pianoforte duet, and then alternately presided at the pianoforte. Herr Oberthür directed the choruses. Floris de Namür, of which space does not allow a minute analysis, is an operetta containing many passages of genuine worth, and some even of originality. As performed passages of genuine worth, and some even of originality. As performed on this occasion with a somewhat limited staff of singers, and deprived of orchestral aid and scenic accessories, this work reflects much of orchestral aid and scenic accessories, this work reflects much credit on its author, who not only has a wide reputation as a harpist, but is favourably known as a composer, whose productions always bear the stamp of a cultivated and classical taste. The performance of the following frequently drew forth enthusiastic applause:—"How chang'd is every thought" (Mr. Cobham); the chorus of spirits, "Softly sleep;" the aria-buffa, on one note, "Once was I a famous singer" (Mr. Penna); the duet, the Italian lesson (Miss Linda and Mr. Cobham); the aria and recitative, "Oh Fate" (Herr Stepan); the arietta, "Be ever good and kind" (Mdlle. Van Noorden), and the chorus, "With banquet the rarest," merits special mention. At the conclusion of the first part Herr Oberthür was loudly recalled. The second part consisted of a miscellaneous selection, the most remarkable features of which were: solo, harp, "Nocturne Espagnole" (Herr Second part consisted of a miscellaneous selection, the most remarkable features of which were: solo, harp, "Nocturne Espagnole" (Herr Oberthür), encored; "My home in Cloudland" (Miss A. Jewell), encored; German song, "Ich grolle nicht," Schumann—(Herr Stepan), encored; 'duet, harp and concertina, on Der Freischütz (Signor Regondi and Herr Oberthur).—B. B.

Basie.—The founders of the new School of Music have advertised

for a director and first pianoforte master, salary from 100% to 120%; and a singing master, salary 120%. Candidates to make application up to the 15th inst., to Herr J. Schäubling of this town.

MR. HENRY REGALDI, professor of the vocal art, gave an evening concert on Friday, at the Beethoven Rooms. In addition to his singing Mr. Regaldi presented some specimens of his own compositions. The concert on Friday, at the Beethoven Rooms. In addition to his singing Mr. Regaldi presented some specimens of his own compositions. The concert commenced with a sacred cantata, composed by Mr. Regaldi; the words selected from Paradise Lost (Book 5), which is entitled The Universal Hymn. The solo parts were sung by Miss Lucia Fosbroke, Mr. Wilbye Cooper, and Mr. Chaplin Henry, assisted by a select and efficient chorus, and the whole performance made a favourable impression. Several of the solos—amongst others, the opening recitative, "These are Thy glorious works," and tenor air, "Ye mists and exhalations"—received unqualified applause. The solo and chorus, "Join voices, all ye loving souls," is a very effective piece and well written. Mr. Regaldi sang a ballad composed by himself, "The Soldier's Farewell," and a duet with Miss L. Fosbroke, "The Stilly Hour." Madame Laura Baxter sang "She never told her love," and a duet with Miss L. Fosbroke "The Spirit of Love," and in both her fine voice charmed the audience. Miss Fosbroke also sang "Lo hear the gentle lark," with flute obbligato by Mr. Svensdon, who also played a solo on the flute most brilliantly. Mr. W. Cooper contributed a song by Mr. G. A. Macfarren, called "Julia," song and singer pleasing alike. The favourite song, "In sheltered vale," was nicely given by Mr. Chaplin Henry. Mr. Henry Baumer gave a solo on the pianoforte, and some glees and concerted pieces were sung by the choir with effect. Messrs. Alfred and Henry Regaldi, in conjunction with Mr. J. G. Callcott, were the accompanists.—B. B.

Hull.—The promoters and patrons of the first floral exhibition of the season, held in the Hull Botanic Gardens, on Wednesday last, appeared to be duly sensible of the favour the few hours of sunshine vouchsafed them. There could not have been fewer than 3000 persons in the gardens at one time of the day. As usual the pleasure of the visitors was greatly enhanced by the performances of the brass band of

in the gardens at one time of the day. As usual the pleasure of the visitors was greatly enhanced by the performances of the brass band of the 1st East York Rifles. Mr. R. Smith, the conductor, has brought this band to a high degree of excellence. The programme included overtures, selections, marches, &c. Amongst other popular pieces encored was Hartman's waltz, founded on "Alice, where art thou?"

Mr. Smith's rifle band may challenge competition for completeness in every department with any brass band in the kingdom.—B. B. MADAME RABY BARRETT is a clever vocalist, a soprano, and by no means unknown. She gave her matinée musicale at the Beethoven Rooms on Monday, which attracted a full and most fashionable assemblage. An Monday, which attracted a full and most fashionable assemblage. An attractive programme was made out. The matinee commenced with a trio from Sterudale Bennett's May Queen, sung by Madame Talbot-Cherer, Mr. Whiffin, and Mr. Theodore Distin. Madame Raby Barrett, though suffering from indisposition, gave with nonffected taste and expression, Mr. Charles Salaman's aria, "Tamo d'amor," and a new song by the same composer, "Oh, let me only breathe the air," words from Lalla Rockt—excellent compositions both and melodious—and, with Mr. Whiffin, one of Wallace's duets, "Oh! Lady Moon." She also sang the principal soprano in the quartet from Rigoletto. "Un di si ben." the principal soprano in the quartet from Rigoletto, "Un di si ben," with Mdlie. Angele and Messrs. Whiffin and Distin. Mdlle. Angele with Mdlle. Angele and Messrs. Whiffin and Distin. Mdlle. Angele displayed her fine contralto voice advantageously in a new song composed for her, "Priez pour elle." Madame Talbot-Cherer, in an aria convariazione, "Nel cor piu," sang with much brilliancy; and, with Madame Raby Barrett and Mdlle. Angele, gave one of Curschman's charming trios, which the three young ladies sang charmingly. Mr. Whifin has hardly vocal means sufficient for Beethoven's "Adelaide," but his taste is not to be denied. The piano was in the ascendant. Miss Jessie Reid, pupil of Moscheles, from the Conservatoire of Leipsic, played Weber's Moto continuo with brilliant effect; Mr. W. Ganz gave his popular transcription of "The Nightingale's Till," with great applause. Mr. Charles Salaman performed his "Spanish Caprici," followed by his arrangement of his own song of "Cella," to the great gratification of all present. Mr. John Thomas played his harp solo, "Pensive and joyous," and, with Mr. J. Balsir Chatterton, his duet for two harps, entitled "Cambria," Messrs. Ganz and Salaman accompanied the vocal music.

Kennington,—An amateur concert was given at the Horns Assem-

wocal music.

Kennisoron,—An amateur concert was given at the Horns Assembly Rooms, on Tuesday, by the choir of St. Mark's Church, under the direction of Mr. John G. Boardman, in aid of the choir fund. The first part consisted of sacred selections, and included two anthems by Mr. Boardman—"I will sing of Thy mercies" and "Behold, how good and joyful"—both of which were most favourably received. Mr. A. Thomas, who has an agreeable tenor voice, sang Handel's "Deeper, and deeper still," and "Waft her angels" (Jephthah), and came in for a good share of applause. Mozart's "Plead thou my cause" (Twelfth Mass), closed the first part with dignity. In the second part an encore was awarded to Master Tear—a youthful chorister, with a remarably sweet treble voice, and who sings with much taste—for his singing of the "Minstrel Boy;" and Mr. Poole was greatly applauded in Handel's "O Ruddier than the Cherry." Several part-songs were done full justice to by the choir, which Mr. Boardman has evidently spared neither time nor pains in training. The room was crowded.—W. H. P.

ISLINGTON INSTITUTION. - (From a Correspondent.) - Public lecturing has, we suppose, become so commonplace that the literary institutions under whose auspices the professor is now almost exclusively introduced to the public in worful fear lest the interest felt in them should absolutely cease and determine, and so they should be left with empty pockets to pay the fees, and the lecturer with but empty benches to address, have recently adopted the expewith but empty benches to address, have recently adopted the expedient of preluding such entertainments with some other attraction, generally that of music (doubtless from its acknowledged power "to sooth the savage breast" of the audience and so prepare them to receive what would otherwise have probably been unpalatable to their tastes), and we are inclined to believe that in so doing they have acted advisedly. We saw the principle in operation on Monday evening last, at the Islington Institution, where a large audience had assembled to hear a lecture from W. Lovell, jun., Esq., the president, entitled "A Wonderful Story," being the life and lessons of John Howard, the great philanthropist. The chair was taken by Lord Ebury at eight o'clock, previous, however, to which a number of vocal and instrumental selections had been given by ladies and gentlemen connected with the elections had been given by ladies and gentlemen connected with the Institute, Mr. Lovell, who has now for some time been before the public, and whom we have frequently had the pleasure of listening to, continues to improve with each succeeding repetition until he has acquired a degree of proficiency such as cannot fail presently to obtain for him the approval of even the most fastidious critics. The discourse, which contained a valuable collection of moral precepts and reflections, was, for a biographical lecture, more than ordinarily complete, and was throughout characterized by the most fervid eloquence, eliciting

was throughout characterized by the most fervid eloquence, eliciting the frequent and hearty applause of the audience, who, on the motion of Lord Ebury, passed a unanimous vote of thanks to the lecturer. PLYMOUTH.—Mille. Florence Lancia has been drawing admiring audiences at the Theatge Royal in the opera of The Rose of Castille. The execution was altogether good; while the cast of the mise-en-scène and the orchestra, under the able conductorship of Mr. George Cook, were everything that could be desired. A more charming Elvira than Mille. Lancia we have never witnessed. She looked the character and sang the music to perfection. The Mercury, alluding to her performance, writes thus:—"Elvira, the peasant maid, is a vastly different personage from Elvira, the Queen, and the music which is placed in the mouth of each is essentially distinct. To say that Madame Lancia succeeded in both phases of the character is nothing more than the truth, but yet the bare announcement of such a feat can, we feel covinced, convey only a very nebulous impression to the reader's we feel covinced, convey only a very nebulous impression to the reader's mind. It is evident that as the Queen it is unnecessary that she should be dignified and commanding, imperious and confident; and that as the maid—while in the presence of the conspirators, at all events—a certain awkwardness and rusticity is indispensable to the proper conception. Though Madame Lancia was successful in both situations, we cannot help thinking—even with the recollection of her superb rendering of the great scena in the last act, 'O joyous, happy day,' fresh in our minds—that she was most successful as the peasant

MADEMOISELLE ROSETTA ALEXANDRE, planist to the King of Prussia, gave her fourth and last soirée musicale this season; it took the Beethoven Rooms on Thursday May 30th, and was ly devoted to instrumental music. Weber's pianoforte principally devoted to instrumental music. Weber's pianoforte quartet, admirably played by the concert giver, Mr. Henry Blagrove (violin), Mr. Henry Holmes (viola), and Herr Schuberth (violoncello), opened the evening; the other concerted pieces were trio in D minor (Mendelsohn), duo for violin and piano (De Beriot), duo for violoncello and piano (Schuberth). The vocalists were Mdlle. Liebhart (encored in Traventi's valse) and Mr. Lewis Thomas. The rooms were ery full, and the soirée was the most successful of the series.

very full, and the soirée was the most successful of the series.

AMERSHAM.—A gathering of the parish choirs of this district took place last week. There was full choral service, morning and evening, in the church. The Vicar of Aylesbury preached. The choirs went very well together, considering they numbered more than 200. Mr. F. Burgeis of Eton was the conductor. The singers were composed of the choirs of Amersham, Chalford, Beaconsfreed, Gerard's Cross, Denham & & Company & Compa

Miss Agmes Zimmermann gave a concert on Thursday evening at the Hanover Square Rooms, which attracted a very large and fashionable audience. Miss Zimmermann, as nearly everybody knows, is a pianist of great distinction. But she is also, as nearly everybody does not know, a very excellent composer, and writes vocal solos, part-songs, and pieces for the pianoforte with sterling ability. Seldom indeed do we find a young lady so devoted to her studies and so ambitious. One might be led to imagine that when so much zeal and industry was required in a special branch of a profession, that all the student's time should be given to that branch. Miss Zimmermann has a double desire to excel. She wishes to be a first-rate composer as well as a first-rate player, and certainly, if perseverance and real musical talent will bring about that consummation, she is likely to obtain her wish. The concert on Thursday was a veritable "Zimmermann Concert," but, as the audience was composed mostly of the friends and pupils of the bindificiarie, the predominance of pieces, composed or played by the fair pianist, was a matter of course. In the instrumental department Miss Zimmermann played, with Herr Leopold Auer, the Kreutzer Sonata of Beethoven, a very admirable performance on both hands, the presto finale, above all, showing capital play. Mendelssohn's trio, in D minor, with Herr Leopold Auer and Herr Daubert, was even better—better at all events, as regards the pianist, who exhibited a facility and energy not to be surpassed. Miss Zimmermann's solos were—"Canon, Sarabande and Gigue," of her own composition; Chopin's "Nocturne;" and Henselt's étude, "Si oiseaux j'etais." All were executed with unfailing precision and great brilliancy, the "Canon," in the Suite des pieces—in which, by the way, the fair composer has completely apprehended and aimed at with much effect the style and manner of Bach and Handel—being applauded with enthusiasm. The vocal pieces introduced by the pianist-composer were part-songs:—"To Daffodils," "Good Morrow

SIMS REEVES AT BIRMINGHAM.—The name of Mr. Sims Reeves acts like a talisman, and the Theatre Royal last night was crowded in every part. The great tenor was in splendid voice, and sang as magnificently as ever. He was also in a generous mood, and acknowledged two encores by repeating the "Pilgrim of Love," and giving "Good-bye, Sweetheart," in reply to the encore of "My Pretty Jane." At the end of Guy Mannering, Mr. Reeves received a most enthusiastic call. Mr. Simpson was also honoured in like manner; and in returning thanks, announced that his usual season would commence on August 31st, and that he had already made arrangements for the appearance of Mr. and Mrs. Charles Kean, Mr. Sothern, and Mr. J. L. Toole. He also announced that he had arranged with Mr. Sims Reeves to appear for one more night only, on Friday (to-morrow), when the same opera will be repeated, but with a change of songs. On this occasion Mr. Reeves will sing "My own, my guiding Star," "The Macgregor's Gathering," and "Tom Bowling." That there will be a large gathering we cannot doubt, for it is a treat of the highest order to hear such a singer at his best—and Mr. Reeves certainly never sang better than he did last night.—Birmingham Journal, June 6th.

MAYENCE.—The Stadt Theatre closed on the first inst. During the past season, there were eighty-eight operatic performances given and no fewer than forty-two different operas. There were no new ones among these, but several old ones were revived. The following is a list of those performed: — Ceaar und Zimmermann, Undine, Der Freischütz, and Faust (Gounod), four times; Don Juan, Die Zauberflöte, Le Nozze di Figaro, Les Huguenots, Il Barbiere di Siviglia, Stradella, La Fille du Régiment, Templer und Jüdinn, Orpheus (Offenbach), and Il Trovatore, three times; Die Entführung aus dem Serail, Der Waffenschmidt, Oberon, Robert te Diable, Le Macon, La Muette, Guillaume Tell, Martha, Jessonda, Johann de Paris, Die lustigen Weiber, Zampa, and Les Deuz Journées, wince; Der Wildschütz, Le Prophète, Fra Diavola, Gustavus, Lucia di Lammermoor, Le Philtre, La Dame Blanche, Fidelio, Das Nachtlager, Tannhäuser, Die Zigeunerin (The Bohemian Girl), Le Juive, Le Postillon de Longjumeau, Die lustigen Schuster (Paer), and Norma, once.

MUNION.—Herr Richard Wagner returned to this capital a short time since. By order of the King, a small villa has been taken for him on the banks of the Starnberg Lake, and he is now there, employed in the completion of his new opera, Die Meistersinger von Nürnberg.

Augsburg.—Dr. Otto Bach is engaged in a three act national opera, entitled *Leonore*. It is founded on the old legend of *The Spectre Horseman*, partially used by Bürger in his celebrated ballad.

MILAN.—A French operatic company has been performing here with fair success.—At a recent concert of the Philodramatic Society, among the other pieces performed were the two Symphonies by Sig. Foroni, and a duet on motives from Guillaume Tell, executed and composed by Torriani for — flute and bassoon!

Sonderhausen.—Herr Max Bruch has accepted the post of Court-Conductor.

PESTH.—Sig. Sivori has been "starring" it here. The programmes of his concerts were exclusively Italian in character.—At the National Theatre, Herr Erkel's Dossa György has already disappeared from the bills. Herr Richard Wagner's Lohengrin, on the contrary, is very popular.—A short time since, Count Guido Karacsonyi was solemnly installed, at the Tiger Hotel, as patron of the Association for assisting Musicians. All the members were present on the occasion, and Herr Cornel Abranyi, the writer on music, made a speech in their name. The Count returned thanks.

LAUSANNE.—Schumann's Paradies und Peri was performed here last month.

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MISS ROSE FRENSDORFF (Bayswater Academy of bly Rooms, June 14th.

ISS LUCY EGERTON (Bayswater Academy of Music) will sing BOSALINE'S new Ballad, "MARITA," at the Horas Assem-

MISS KATE GORDON will play Ascher's Romance, "ALICE." ASCHER'S "L'AMOUR DU PASSE." and WALLACE'S Galop, THE CZAR," at her Evening Concert, June 26th.

MISS MARY WEBER will play Mr. F. Weber's Hall, Thursday, June 20th.

ISS FLORENCE DE COURCY will sing WALLACE'S Will Sing Wallace's West Sing Wallace's Thursday, Jane 20th.

MR. WALTER MACFARREN, M. SAINTON, and Signey Platfi will play Kars Thomson's Trio in D minor, at Mr. Walter Macfarren's Third Matinée, at the Hanover Square Rooms, on Saturday next, June

MR. WILBYE COOPER will sing G. B. ALLEN'S admired song, "THE BRIDE OF A DAY," at Mrs. Glover's Concert

MR. BRANDON will sing "THE VALIANT KNIGHT." Composed by HERR KLOSS, at Cheltenham, June 12.

MR. LEONARD WALKER will sing HERR KLOSS'S
Besthoven Rocks, "THE VALIANT KNIGHT," at the Schubert Society's Concert,

M. DENBY WHITE (Highbury Academy of Music)
Will sing BLUMENTHAL'S "MESSAGE," at the Horns Assembly Rooms, June

MR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," on June 8th, at "Mr. Wilford Morgan gave "My Sweetheart when a Boy so exquisitely that he was recalled."—Morning Advertiser.

"Mr. Wilford Morgan (of whose very successful debut at a Philharmonic Concert we lately had oceasion to speak) sang a pretty song, composed by himself, "My Sweetheart when a Boy," displaying vocal qualities which probably come nearer to Mr. Sims Reves than any other English tenor of the day."—Globe.

"Mr. Wilford Morgan was encored inhis own song, "My Sweetheart when a Boy." "-Morning Star."

MR. ALFRED HEMMING will sing "ALICE, WHERE ART THOU!" at Cheltenham, June 12th.

MR. ALFRED HEMMING will sing Mr. BEUTHIN'S admired song, "THE ORPHAN'S TEAR," at Chellenham, June 12th.

MESSAGE," and "ALICE, WHERE ART THOU!" at Towcaster,

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